

UE Orchestra

David Littrell, Director

Anne Wilcheck, Clarinet
Katherine Kelly, Soprano
Ronald Tucker, Bassoon

Wheeler Concert Hall
January 29, 1985
8 p.m.

UNIVERSITY OF
Evansville

PERSONNEL

VIOLIN

Mary Heichelbech, Concertmaster
Mason Newman
Marianne Lockhart
Amy Kimberling
Carol Dallinger *

VIOLIN II

Elizabeth Fiddick, Principal
Irene Johnson
Diedre Roach
Anne Fiedler *
Timothy Fiedler
Harold Peters

VIOLA

Melinda Scherer, Principal
Trisha Hard
Nina Christol
Celia Sclarencio

CELLO

Lisa Dove, Principal
Ann Kirkman
Elizabeth Skola
Susan Young
Thelma Savage
Robert Webb

BASS

Deborah Lippay, Principal
Richard Clark
Tonya Johnson

HARPSICHORD

Sara Johnson

HARP

Louise Benton *

Flute

Tina Roos, co-Principal
Sally Roettger, co-Principal

PICCOLO

Cristina Gutierrez

OBOE

Ronald Tucker, Principal
Stephanie Rubenacker

CLARINET

Anne Wilcheck, Principal
James Goodhue
Tammy Porter

BASSOON

Dorothy Haas, Principal
Ellen Taute

HORN

Robin Manning, co-Principal
Jeffrey Heiger, co-Principal
Julie Reimann
Tracy Finfrock

TRUMPET

Troy Wright, Principal
Benjamin Reindollar

TROMBONE

Paul Hogle
James Garrigues
Roger Lacy

TUBA

Bennett Harmon

TIMPANI

Karen Kinzel

PERCUSSION

Max Wilkinson
Brian Brickeen

MANAGER/LIBRARIAN

Melinda Scherer

* UE Faculty



Soprano Katherine Kelley is a native of Southern Indiana. She graduated from the prestigious Interlochen Arts Academy as a performance major, and attended Indiana University for two years before coming to the University of Evansville to major in Music Management. She has participated in several studio productions including Mozart's *Don Giovanni* (Zerlina). Oratorio productions include Handel's *Messiah*, Hayden's *Missa Sancta Niccolai* and *The Creation*, and Faure's *Requiem*.

While at the University of Evansville she has given several recitals and has been soloist with choirs both on and off campus. In 1981, Miss Kelley was a soloist with the Harmonist Chorale on their tour of Germany, and has since appeared with the group on several occasions. Later this year she will be performing the role of Lucy in Menotti's *The Telephone*. Miss Kelley plans on attending graduate school and pursuing a career in opera. She is the daughter of Mr. and Mrs. N. Eugene Kelley formerly of Evansville, now living in Carmel, Indiana. She is a student of Paul Dove.



Anne Wilcheck is a junior music education major from Owensboro, Kentucky. She began her studies with Dr. David Wright in her senior year in high school. She is currently a third year student of his at the University of Evansville.

While attending Owensboro High School she was a member of the All-State Band, the Owensboro Youth Orchestra, and attended the Owensboro Summer Music Camps. In her senior year she won the Youth Orchestra Concerto contest and soloed with the Orchestra. Ms. Wilcheck won several medals for Solo and Ensemble Contest and was named to Who's Who Among High School Students.

She has performed with the Owensboro Symphony Orchestra and the Evansville Philharmonic Orchestra. In addition to performing in various ensembles at the University of Evansville, Ms. Wilcheck is vice-president of Sigma Alpha Iota, professional music fraternity for women, and is vice-president of M.E.N.C., Music Educators National Conference. She has been teaching clarinet privately for four years and is now teaching saxophone.

Ms. Wilcheck is the daughter of Vicki A. Wilcheck and the late William B. Wilcheck and would like to dedicate her performance to them.



Ronald Tucker, from Tucson, Arizona, is a graduate student in bassoon and oboe performance. He holds a bachelor of music degree from the San Francisco Conservatory of Music having studied with Walter Green, principal bassoonist of the San Francisco Symphony. Mr. Tucker has performed professionally with the Tucson Symphony, Arizona Opera Orchestra, Marin Symphony (California), Xalapa and Veracruz Symphonies (Mexico) and has performed as soloist with the University of Veracruz Chamber Orchestra and the Veracruz Symphony. He is currently a member of the Evansville Philharmonic Orchestra and Owensboro Symphony, Evansville Chamber Orchestra and is principal oboist in the University of Evansville Orchestra. Mr. Tucker is a student of Edwin Lacy (bassoon) and Yvonne Powers (oboe).

PROGRAM NOTES

Carl Maria von Weber was a German composer who was most noted for his contribution to German Romantic opera of the 19th century. His opera plots were based on fairy tales, medieval history, or legends.

Weber made friends with a clarinetist in Munich, and as a result, wrote three clarinet concertos. Weber wrote the bassoon concerto---the first movement is heard on this concert---for the principal bassoonist of the Munich court orchestra. This concerto captures the essence of the bassoon: its remarkable flexibility throughout its wide range, its capacity for wide leaps, and its ability to sing lyrical (cantabile) melodies.

Claude Debussy is most often associated with "Impressionistic" music, a term he hated. His music evokes a mood or "atmosphere", and relies on understatement instead of more forthright or strenuous melodies of other Romantic composers.

The *Rhapsodie* was originally written for clarinet and piano. The composer was so pleased with it---"one of the most pleasing pieces I have ever written"---that he orchestrated the work himself.

Ludwig van Beethoven is considered one of the greatest composers who ever lived, comparable to Shakespeare in literature and Michelangelo in painting and sculpture. He wrote nine symphonies in addition to concertos, chamber music, and many other types of music. His symphonies are considered masterpieces.

The Seventh Symphony had become very popular already by the time of the first performance of the Eighth Symphony (1814). The Eighth was a relative failure. The audience was probably disappointed that the symphony was so short in comparison to the Sixth and the Seventh. The Eighth is full of musical jokes such as abrupt changes of key as well as rough accents that rudely interrupt whatever is going on.

The first movement is the longest, with a lengthy coda. The second movement has the winds mimicking the newly-invented metronome, although some musicologists emphatically deny this. The third movement is a minuet, which was almost unfashionable by that time, having been replaced by the Scherzo in Beethoven's Fifth. The last movement is full of musical jokes, usually not of the slapstick kind, but of a more intellectual nature.

George Frederick Handel's 300th birthday anniversary is being celebrated this year, along with J.S. Bach's. Handel was a German composer who spent a few years in Italy before moving to London where he lived for the remainder of his life. He is most famous for his operas and oratorios. His oratorio, *Messiah*, is perhaps the world's favorite choral work; parts of it are heard every Christmas and Easter.

Handel wrote the opera, *Julius Caesar*, in 1724, when he was at the height of his popularity in London. The opera concerns the meeting of Julius Caesar and Cleopatra. The aria heard at our concert is sung by Cleopatra.

Nikolai Rimsky-Korsakov was an officer in the Russian Navy by profession but is best known, of course, for his enchanting and colorful music he composed as a hobby and 2nd profession. At the age of 27, he was appointed Professor of Composition and Instrumentation at the St. Petersburg (Leningrad) Conservatory. This is amazing, as he had never conducted an orchestra and had very little training in music. Thanks to his intellect, he was able to keep ahead of his students and---as he himself put it---"became one of the conservatory's best pupils." He was a faculty member there for 37 years and taught orchestration and harmony. His most famous pupil was Igor Stravinsky.

The *Russian Easter Overture* (1888) depicts the combination of a Russian Orthodox Easter Service with the "pagan merrymaking" that goes on at that time of year. One hears monks chanting (woodwinds, strings, trombones in turn) to depict the church service, and wild merrymaking in the fast sections of the piece. Notice the orchestral "colors" that Rimsky-Korsakov uses; his writing for orchestra is masterful.

PROGRAM

Bassoon Concerto in F.....Carl Maria von Weber
(1786-1826)

1. Allegro

Ronald Tucker, bassoon

Premiere Rhapsodie for Clarinet.....Claude Debussy
and Orchestra (1862-1918)

Anne Wilcheck, clarinet

Symphony No. 8 in F Major,.....Ludwig van Beethoven
Op. 93 (1770-1827)

Allegro vivace e con brio

Allegretto scherzando

Tempo di menuetto

Allegro vivace

Intermission

Da tempeste il legno infranto....George Frederic Handel
(from *Julius Caesar*) (1685-1759)

Katherine Kelley, soprano

Russian Easter Overture.....Nikolai Rimsky-Korsakov
(1844-1908)

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota